

THE * NONCONFORMIST * ➤ MUSICAL * JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

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Sick-visiting Choirs

WE have heard a good deal of late of the healing powers of good music. Whether the Divine art is fully able to cope with disease has yet to be shown; but if unable to cure, the sweet strains of music can soothe many a weary soul, and brighten the dull and painful hours of those lying on beds of sickness. Here, then, is a new sphere of work for church and chapel choirs. Hitherto their work has been almost entirely confined to the services of the sanctuary; but is it not possible for them to be assistant pastors and visit the sick?

Four members (two ladies and two gentlemen) of Trinity Congregational Church Choir, Walthamstow, under the direction of Mr. E. S. Goodes, have for the last twelve years formed themselves into a Sick-visiting Choir. Every Sunday afternoon they spend an hour or two in going from house to house to sing to the sick, the aged, and the bedridden. These poor folk have pastoral calls from their respective ministers, which, no doubt, they fully appreciate; but possibly a suitable hymn or anthem tenderly sung would be

equally refreshing, and help to relieve the monotony of their afflicted life. But Mr. Goodes and his friends, besides singing, pray with those they visit; so to some extent they combine the qualifications of a pastor with those of a chorister. Further, they and their friends provide a little fund, out of which they give assistance in cases of real necessity. In several ways, therefore, they become "ministering angels" to the sick and needy.

As may be presumed, Mr. Goodes' Sick-visiting Choir is in much demand, and so far as they are able they visit all those who come under their notice as likely to appreciate their services. Many a word of heartfelt thanks do they receive. It must therefore be a source of intense joy to them that their musical abilities are the means of comforting the sorrowful and strengthening the weary.

Here, then, is a new field of labour for most choirs, and we should be very glad to see the work very generally taken up.

WE are glad to observe that the choir of the Tabernacle, Trowbridge, visited a struggling village chapel at Bearfield, and gave an excellent musical selection as part of the harvest thanksgiving. Many of our village congregations would greatly appreciate kindly help of this kind, and it would do good to those belonging to flourishing churches to see what the smaller places have to contend against.

COPIES of the Prize Christmas Anthem issued with this number may be obtained at our offices.

THE annual Church Festival of the Nonconformist Choir Union will take place in March probably. We hope the Metropolitan choirs will attend in large numbers. Choirs not already in the Union will be heartily welcomed. Application should be made to Mr. T. R. Croger, 114, Wood Street, E.C.

THE music to "Crossing the Bar," and sung at Tennyson's funeral, was written by Dr. Bridge at very short notice. It is published by Novello & Co.

OUR esteemed contributor Mr. F. G. Edwards has discovered, after careful search, that upwards of five hundred settings of Tennyson's words have been composed.

"Is it right to sing the Lord's Prayer?" is a question that is disturbing the minds of some few in a Wesleyan chapel in Somerset. The ministers approve of it on special occasions, but not on ordinary occasions, because it is not their "usual custom." If right for one service, why not for all? No one objects to the prayer being "said" by the congregation; but if they say it in a singing tone it is wrong! Truly such reasoning is marvellous.

THE annual meeting of the Nonconformist Choir Union, fully reported in another column, was very encouraging. The Secretary, in his annual

statement, referred to the good work done during the past year. The Treasurer reported a balance in hand of nearly £40. Prizes for an anthem and a part-song will be offered; and if the new committee can arrange it, a choral competition will form part of the programme of next year's Crystal Palace Festival. This should be interesting and very useful in perfecting choir-singing.

WE are glad to note that a Nonconformist Choir Union has been formed in Oxford. In such "churchy" places as that, it is necessary for dissent to be somewhat assertive. Certainly the very best side of Nonconformity should be seen there. The foundation of a choir union is therefore a step in the right direction, and we very heartily wish the movement a long life of great usefulness. The Rev. H. B. Case is president, eight other ministers are vice-presidents, and Mr. C. W. Strange is secretary.

WE hear a choir union has been formed in Canterbury, but no particulars are to hand.

A MINISTER recently wrote us in reference to an organist for his church. The last occupant of the post was appointed on the recommendation of a well-known organist of a ritualistic church. No wonder our correspondent wrote, "The result is not very satisfactory." A high-church organist usually knows very little of the necessary qualifications for a Nonconformist church organist. When churches need advice they should certainly seek the services of some gentleman in full sympathy with them.

THE Rev. E. Husband, the vicar of St. Michael's, Folkestone, has fallen foul of the Church Congress because none of the services have been held in his church. Mr. Husband, in his way, is doing a good work, and does not deserve this kind of treatment. It will be remembered that he is his own organist, and has an organ with cymbals and drums. Popular Sunday afternoon recitals are a leading feature of his work.

OUR esteemed friend the Rev. A. J. Palmer, who takes so much interest in, and does so much for, the local Nonconformist Choir Union, gave an address of welcome to the Church Congress. His speech was a most happy one, and created a profound impression. The reporter of *Church Bells* says it was one of "the most admirable speeches" he ever heard.

THE *Scottish Congregationalist* for October contains a very readable and instructive article by Pastor Overall, in the form of a letter "To my Choir." He gives some excellent advice on the interpretation of hymns, and on the necessity for good expression and enunciation.

MR. GLADSTONE was requested by Mr. Harry Dymond Stuckley, the Hon. Sec. of the London Sunday Concert Society, to express his opinion

upon the work of the society. The Prime Minister replied thus: "10, Downing Street, Whitehall, October 3rd, 1892.—Sir, I am desired by Mr. Gladstone to acknowledge the receipt of your letter of the 23rd ult., and with regard to your inquiry as to how far he is in sympathy with the object of the Sunday Concert Society—viz., the providing of refined pleasure for the people on Sundays—he wishes to say that he has never entered into any scheme of the kind, but has no censure for those who do.—I am, sir, your obedient servant, H. SHAND."

Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

THE old question of whether a congregation, unable to afford a pipe organ, should adopt a harmonium or an American organ has just been discussed in an official kind of way in Glasgow. Professor Bruce, the energetic convener of the Praise Committee of the Free Church, whose judicious disposal of the royalties accruing from the publications issued under his charge has done so much to extend the use of instrumental music in that body, held a meeting at his house of about a score of ministers and laymen in connection with a movement to provide pipe organs for churches at a moderate cost. Among those present were Dr. Spark, of Leeds, Mr. J. K. Strachan, who has recently been appointed to Free College Church, and Mr. Vincent, the Sunderland organ-builder and organist. The meeting was therefore not without sound professional advice, and the conclusions arrived at are therefore all the more valuable.

These conclusions are briefly stated by a writer in *The Modern Church*. It is admitted on all hands that the instrument for the church is the pipe organ: the choice of a substitute is only, comparatively speaking, a choice between evils. For the purposes of accompanying the psalmody, for dignity and beauty of tone, for control of a congregation, the organ stands alone. The one objection is the expense, and the only trouble is whether that can be obviated. It is generally supposed that a congregation need not think of aspiring to an organ unless the members are prepared to spend any sum from £400 to £1000. This price is naturally looked upon as prohibitive by all but comparatively wealthy churches, and as a consequence many never give the matter a thought, while others go in for what has, rather absurdly, been called "an exaggerated concertina"—in other words, an American organ. Now, it ought to be distinctly known that this notion of an organ being an expensive luxury to be purchased only by a large outlay of money is a popular delusion. It came out at the Glasgow meeting—and of course every professional musician knew the fact before—that a very serviceable pipe organ can be got for less money than is often paid for a reed instrument, prices quoted ranging from £75 to £150. The knowledge of this fact should be widely extended; and I agree that organ-builders might do worse than give facilities for the inspection of small instruments of the kind required by placing them in some of our leading music warehouses. The movement only needs a beginning, and that it seems now to be in a fair way of obtaining.

Making mention of Dr. Spark reminds me that he joined with Mr. Strachan in giving a most successful organ recital at Free College Church on a recent evening. He has been spending a holiday in Glasgow, and has increased his reputation there by several public appearances. I have just been reading his newly

published "Reminiscences," and cannot forbear quoting an excellent story I find there. The Doctor had promised to give an organ recital at a church in the East Riding of Yorkshire, "free gratis and for nothing." The venerable rector met him by arrangement before the performance, and taking him into a quiet corner of the church, said in an anxious tone, "My dear Doctor, it is very good of you to come here and help us in our little village, but there is one point I am wishful to ascertain from you before you begin. *Have you brought your own organ-blower?*" The query may have been suggested to the mind of the worthy rector by the well-known fact that when opening many new organs in the East Riding some years ago, a half-witted character followed Dr. Spark whenever he could get information of his whereabouts, and, displacing the ordinary blower, insisted on blowing himself. Shortly before the beginning of the recital he would come to the organ-pew, put his head round the corner, and astonish the player by saying, "It's all right, Doctor; I'm here to blow, and there's sure to be a good performance between us." Many of our church organists could, I am sure, contribute amusing stories of this kind. I had a blower who once excused himself for not providing me with "wind" for the hymn after the sermon by saying he had toothache, which so distracted his attention that he forgot all about his duty! I suspect myself he had gone to sleep.

Harvest thanksgiving services have been numerous this month, but very few choirs seem to get beyond Barnby's "O Lord, how manifold" or Stainer's "Ye shall dwell in the land," excellent compositions both, but surely now deserving of a rest for a time. One of the best services of the kind was that in Old Greyfriars, Edinburgh, which was crowded to the doors on the occasion, showing how much the people appreciate a good musical service *without* the sermon. The various pieces, which included "I will give thanks" (Barnby), "Fear not, O land" (Goss), and "On Thee each living soul awaits" and "Achieved is the glorious work" (Haydn), were rendered with power and finish by the choir under the leadership of Mr. Peter Glencorse, whose fine voice was several times heard to advantage. Old Greyfriars was the first Presbyterian church in Scotland to have an organ after the Reformation, and I could not help thinking of the present state of things in contrast with that Sunday only about thirty years ago, when a small harmonium, hidden behind a curtain, was timidly introduced, and the player warned to use the softest possible combinations! The organist here is Mr. Gavin Godfrey, who announces a most interesting series of organ recitals during the winter. There will be half-a-dozen recitals in all, and a string soloist and vocalist will assist at each performance. The organ pieces announced are drawn from the best sources, and I have no doubt Mr. Godfrey will do them every justice.

On a recent Saturday afternoon the second festival in connection with the Peeblesshire Church Choir Union came off in the Parish Church, Peebles, when there was a very good attendance. The choirs from nine of the parish churches within the Presbytery of Peebles were represented, and took part in the proceedings. Among the pieces sung by the Union were the Magnificat and Nunc Dimittis and the anthem "The radiant morn hath passed away." Mr. J. J. Finlay, the organist and choirmaster of Peebles Parish Church, conducted and presided at the organ; and an address on "The Musical Service of the Church" was given by the Rev. Charles Durward, of Scoonie.

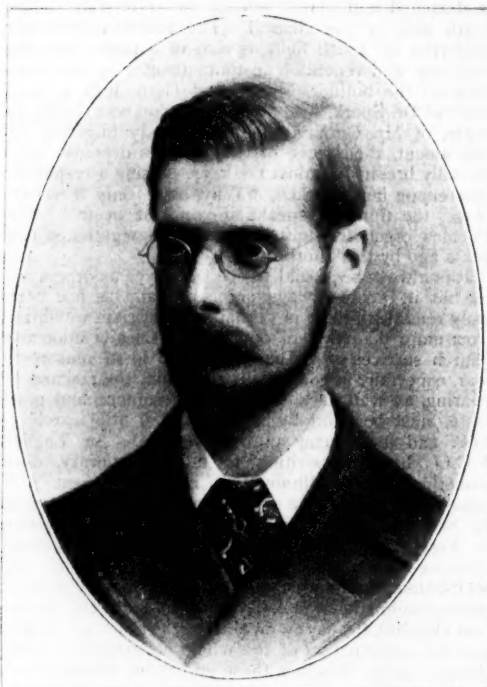
The organ in Peebles Church, by the way, is one of the finest and most complete church organs in Scotland. The general construction of the instrument is somewhat remarkable, being divided into two portions, half on the north side and half on the south, while the console

is detached and placed among the choir-stalls on the north side of the chancel. The action is perfectly noiseless, the touch light as that of a piano, and the response and repetition instantaneous. In this connection, the builder, Mr. August Gern, tells a good story of Dr. Spark, who on one occasion was testing an organ of Mr. Gern's. While carelessly fingering the instrument, the sleeve of the Doctor's overcoat accidentally brushed against the keys, causing a response; whereupon he remarked, "Why, bless [only it wasn't bless] the thing, it speaks if you look at it!" The Peebles organ was gifted to the congregation a few years ago by the Thorburn family.

It is always beneficial to see ourselves as others see us, but it is not always agreeable, and as has been truly remarked, there is perhaps no criticism we shrink from more than that of our English friends upon our church services. We have only too good reason to fear, especially in country districts, that their sense of hearing, as well as their ideas of reverence and good taste, must be painfully affected by the utter carelessness and inadequacy of our worship. An English F.C.O., however, writing to a contemporary, does something to rehabilitate us in our self-esteem. "I have just returned," he says, "from a first holiday visit to Scotland. The prevalence of tonic tune-books, in Free, U.P., Episcopal, and other churches, hotel drawing-rooms, etc., was noteworthy. Whether the well-balanced mixed choirs (with very, very modest accompaniments from lady performers on the Mason and Hamlin), the happy medium of the time rate chosen, and the participation of the whole congregation in the hymn-singing—whether these and other pleasing and, to me, surprising features are the work of Tonic Sol-fadom I cannot assuredly say, but appearances are strongly in favour of this view." In company with another commentator, I should like to know the route followed by this English F.C.O. in his trip. "Tonic" tune-books should certainly do something to brace us up! The phrase reminds me of a witty friend who once informed me that he was about to write a "Peruvian Bark"-arolle, to begin and end with the "tonic"!

J. CUTHBERT HADDEN.

HOW NOT TO PLAY THE PIANO.—Allow us to offer to young students a few simple rules teaching them "How not to play the piano." (1) If there is—and there always is—some particular part of your piece which is rather awkward and difficult, don't waste time analysing it and finding out just where the difficulty lies, but flounder through it in a bold and beautifully mixed-up manner, and no one will ever be the wiser for it, perhaps. (2) Don't be afraid of the "loud pedal." Master it at once. It comes in very handy at times. (3) Carefully avoid octaves, if you would not have a horrid-looking hand. (4) Do please try "crossing hands" when your teacher isn't near. Oh! it's beautiful. Never mind if you don't hit the right notes. It looks very hard. (5) Don't be particular in regard to the left-hand part. No need of it. The bass does not amount to much, anyhow. There is not much tune to it, is there? Just tap in here and there every now and then. (6) Scorn the fingering. Originate your own. Make it up as you go along. It's much nicer. (7) When you are to play your last piece to "company," to make it go well, put all your rings on.



Music at Richmond Hill Congregational Church, Bournemouth.

Few places in England have grown so quickly as that very popular and pretty place Bournemouth. During the last ten years the population has about doubled; and judging from the many houses now in course of erection, the probability is that in a few years hence it will be a much larger town still. The health-giving qualities of the neighbourhood are well known; the cleanliness of the town is striking; and the evident care bestowed by the authorities in making the place attractive to visitors receives its due reward. Bournemouth has the advantage of having two seasons: in summer it is crowded with people who go there for the sake of the sea; in winter it is the resort of those who wish to avoid a severe winter, for being well sheltered, it has the reputation of being warm even in the coldest weather. Further, the foliage of the whole district is almost entirely evergreen, which adds very much to the attractiveness of the place in winter.

Though Bournemouth is said to be a very "churchy" place, Dissent is by no means weak. On the other hand, it flourishes and grows apace in all directions. The Presbyterians and Wesleyans have during the past few years erected handsome buildings with spires; the Baptists have large and attractive chapels; and the Congregationalists have several fine churches.

Richmond Hill Congregational Church, of which we now have to deal, is the oldest "cause" in the

town, and dates from 1856. The Rev. William Jackson was minister for many years, and was much loved by his people. Though he resigned his charge a few years ago, we believe he still resides in the neighbourhood, and continues to take a deep interest in the rapid growth of the church to which he is so much attached. On his resignation, the church was exceedingly fortunate in inducing the Rev. J. Ossian Davies to undertake the pastorate. Mr. Davies had worked wonders at New Court Chapel, where his pulpit power had drawn overcrowded congregations. To outsiders it seemed as if he was permanently settled there—at least for a lengthened period. The delicate health of his son, however, necessitated a removal from the tainted air of London, and a warmer climate was recommended. On both sides, therefore, it seemed as if it was a marriage of minister and people that was made in heaven. Happily it has proved to be so. We are glad to hear from Mr. Davies' own lips that the change has restored his child's health, and we have reason to know that the pastor is surrounded by a loving and appreciative people.

Very soon after Mr. Davies commenced work in Bournemouth, it was apparent that the old chapel would not contain the fast-increasing congregation. Very wisely, therefore, it was determined to build a new and much larger church, with schoolrooms, classrooms, etc. That work was promptly carried out, and the congregation can now boast of having one of the most handsome Congregational churches in the country. It is Gothic in style, and being situated on a raised position, it is a great ornament to the town. It is built of Swanage stone, with Bath-stone facings. The interior is exceedingly chaste and comfortable, and is lighted by the electric light. The preacher is visible from every point, the floor at the back being slightly raised. The centre seats are circular in form. There are galleries in the transepts and at the end of the nave. The apse (or the chancel, as it might be called) is occupied by the choir, who sit in a semicircle. As the pulpit (a very handsome one) is placed at the base of one of the chancel arches, some members of the choir are hidden. It would, in our opinion, be better if they sat more forward, so that all could face the congregation. The organ-chamber is, as usual, off the chancel, so organist and choir are in close touch with each other.

When we visited Richmond Hill, the spacious building was packed in every part, chairs having to be placed in the aisles to accommodate the congregation. In spite of the crowds eager to get in, everything worked very smoothly. The gentlemen who put strangers into seats knew their work thoroughly well, and visitors were invariably greeted with a smile or a kind word and provided with a copy of the hymnal. It is Mr. Davies' well-known reputation as a preacher that draws. He is always interesting and eloquent, and his Welsh fire gives great emphasis to his utterances. Naturally he is in great demand in the district, and to his honour be it said that no minister could be

more willing to render help to any church. To poor and struggling churches he is specially kind. We believe during last year he visited no less than sixty-seven churches, either to preach or speak, and that is a record that will be hard for any man to beat. Our village chapels would be greatly encouraged if many of our leading preachers would follow Mr. Davies' excellent example.

The organ was built for the old chapel by Brindley & Foster, and was afterwards added to by Vowles, of Bristol. It is, however, hardly powerful enough for the present building. It would be more effective if it had not been put so far back in the chamber. It contains twenty-seven speaking-stops, but it lacks foundation; and being hidden away, as it were, the sound does not travel readily into the body of the church. The addition of a large-scale diapason would be a great improvement to it. The congregation have done so nobly in regard to funds for the new church, that they may well be excused for not having done very much to the organ. Probably the necessary additions will occupy their attention in the near future.

The organist is Mr. B. Greek Stoneman (whose portrait, from a photograph by Debenham & Gould, accompanies this notice). He is a young and very promising musician. He was formerly a pupil of Mr. Lohr, of Plymouth; but a few years ago he commenced his professional career in Bournemouth, and is, happily, doing well. He is in all respects a capable performer. His solos are judiciously chosen and well played. As an accompanist he shows good judgment. He carefully studies the words, and adapts his organ accordingly. He is also well up to choir-training, and spares neither time nor trouble in his work.

The choir is composed of ladies, men, and boys, numbering altogether about fifty. The average attendance is about forty. Their singing is very good, and helpful to the congregation. In our opinion, for ordinary congregational singing, a choir of women, men, and boys is the best possible. The women supply the full and mellow tone so necessary to give "body," while the penetrating voices of the boys, if well trained, add brilliancy and spirit. The difficulty is to get well-behaved boys with the right sort of voices. At Richmond Hill, fortunately, they seem to be successful in this respect, and the voices blend remarkably well.

Mr. Stoneman has two choir practices every week—one on Monday night for the ladies and boys, and the other on Friday for the full choir. At the Monday practice he takes the rough edge off anything they may be learning, and on Friday he adds the necessary polish before the Sunday services. Besides the regular Sunday music, Mr. Stoneman usually has some other work in rehearsal. *The Crucifixion* was prepared last winter, and performed in the church on Good Friday before a large audience.

On the occasion of our visit on a Sunday morning in September, a few minutes before eleven o'clock Mr. Davies ascended the pulpit, and at the same time the choir quietly and reverently

entered the chancel through a door at the back. This practice of the choir taking their places together is to be greatly commended. It seems more decent than the usual plan, and, moreover, it impresses upon the singers the fact that they are officers of the church, and as such, their behaviour should be beyond all criticism.

The service commenced by singing the good old-fashioned hymn "Awake, my soul, and with the sun," which was not sung to the tune so long associated with it, but to *Lauds*, by Redhead; and very well it went. Prayer, with the Lord's Prayer said by all the congregation, followed. Then "Now thank we all our God" was sung, of course, to *Wiltemberg*. It was stately throughout, but it was only in the last verse that the congregation seemed to join in with great heartiness.

After a Scripture lesson, chant 20, "Benedicite, Omnia Opera," was sung to Mr. Booth's setting. At first the singing was somewhat unsteady, no doubt owing to the fact that the music is not an ordinary chant. After a few verses, however, it was understood, and then the congregation took it up vigorously, the organ accompaniment adding very much to the effect. Prayer followed, and then a hymn, "Hail to the Lord's Anointed."

Mr. Davies' text was taken from Matt. xxviii. 18, 19, and 20, and a very fine missionary sermon he delivered, which was listened to most attentively to the end.

During the offertory, which was taken immediately after the sermon, the choir alone sang anthem No. 67, "Let Thy merciful ear," by Westbrook, and a very expressive and tasteful rendering they gave.

The last hymn was "O Spirit of the living God," which was sung to *Ombersley*. The F sharp in the treble in the third line was trying to some of the congregation, and in each verse the singing at that particular point was not very pure in tone. Composers should avoid F sharps in tunes intended for ordinary congregational use. As an instance of Mr. Stoneman's good judgment as an accompanist, we may say that in verse three and line one—"Be darkness, at Thy coming, light"—the first five words were accompanied softly, but at the word "light" a sudden change to the full great was heard with thrilling effect. Attention to little points of detail such as this, adds very much to the impressiveness of hymn-singing, and touches a congregation.

A Bach fugue, most correctly played, was the concluding voluntary, many of the congregation remaining to listen. Once a month it is Mr. Stoneman's custom to give a short recital after the evening service, which is much appreciated.

The notices for the week, given out from the pulpit, revealed the fact that Richmond Hill is a splendid working church. Engagements are fixed for every day, and on some days they are two or three deep. In all departments the cause is very flourishing, and there is every reason to believe that the same abundant prosperity will attend the efforts of Mr. Davies and his devoted people in the years to come.

The Nonconformist Choir Union.

Treasurer's Cash Account for the Year ending July 31st, 1892.

1891.		£	s.	d.
Aug. 1.	To cash in hand	17	7	6
	„ 7 Photographs of 1891 Festival ...	0	19	0
1892.				
Feb. 16.	„ Collection at City Temple	10	0	2
„ 27.	„ Novello & Co. for Prize Anthem ...	5	5	0
March 5.	„ City Temple Festival Books sold to Isle of Wight Nonconformist Choir Union	1	0	10
May 4.	„ Collection at Highbury Quadrant ...	1	5	1
June 30.	„ Music Books for Mr. Glover 248 ...	12	0	
	„ „ „ Croger 1 13 9			
		250	5	9
	„ Railway and Admission Tickets ...	54	7	3
	„ Admission only	3	6	6
	„ Reserved Seats	5	16	6
	„ Donations	0	6	0

£349 19 7

1891.		£	s.	d.
Oct. 27.	By Negretti & Zambra	0	16	0
	„ Adjudication Fee re Prize Anthem...	2	2	0
1892.				
Jan. 9.	„ City Temple Festival Books :— Novello & Co.	6	17	3
Feb. 18.	„ Palace Books :— Novello & Co.	168	0	0
	Osborn & Co.	18	15	0
		186	15	0
„ 27.	„ Prize Anthem	5	5	0
May 4.	„ Winkworth & Co., Highbury Quad- rant, for Printing... ..	1	5	6
June 30.	„ Crystal Palace Co. :— Admission only	2	5	0
	Seats	5	5	0
		7	10	0
	„ L. C. & D. Railway	20	3	9
	„ L. B. & S. C. Railway	25	2	6
		45	6	3
	„ City Temple Fees for Rehearsals	6	6	0
	„ Essex Hall for Annual Meeting	0	10	6
		6	16	6
	„ Hire of Piano at City Temple ...	0	15	0
	„ Fares to Rehearsals :— Mr. Minshall	9	9	4
	„ Hawkins	1	11	4
	„ Griffiths	2	2	9
	„ Blandford	0	14	6
		13	17	11
	„ Printing	12	5	0
	„ Stationery	0	9	9
		12	14	9
	„ Postage Wrappers, etc.	9	13	9
	„ Carriage of Books, etc.	0	11	4
	„ Sundry Expenses, Advertisements, Telegrams, Gratuities, etc., etc....	5	15	5
	„ Tickets given away :— Railway	2	15	6
	Seats	2	1	6
		4	17	0
	„ Cash in hand	39	0	11

£349 19 7

Examined and found correct, Sept. 22, 1892.

(Signed) FREDK. H. BRACKETT.
ALEXANDER TUCKER.

The Nonconformist Choir Union Annual Meeting.

THE fourth annual meeting of the Nonconformist Choir Union was held in Essex Hall on the 4th ult., Mr. E. Minshall presiding.

MR. T. R. CROGER, the Honorary Secretary, read the notice convening the meeting, and the minutes of the last annual meeting, which were confirmed.

Messrs. H. Clarke and H. Brazendale were appointed scrutineers to open the ballot papers for officers for the ensuing year.

MR. CROGER then read the fourth annual report, as follows:—

“As each year passes and your Committee have to review the work done by the Union, they find themselves in the happy position of having to record a useful and pleasant season of activity.

“During the past year the work has been carried on in a spirited manner. A large number of new choirs have joined in the Crystal Palace Festival, and many local unions have been formed in different parts of the country, with much advantage to all concerned.

“On February 2nd a Festival Service was held at the City Temple, which was well attended. Mr. A. J. Hawkins, your Honorary Assistant Secretary, acted as conductor. Mr. Arthur Briscoe accompanied. The voluntaries were played by Mr. F. W. Noakes and Mr. E. S. Goodes, and Dr. Parker preached the sermon. This service was afterwards repeated at the Highbury Quadrant Church, the same gentlemen acting as conductor and organists, and the sermon being preached by the Rev. James Wayman, of Kentish Town.

“The Crystal Palace Festival, held on Saturday, June 18th, was generally pronounced to be the best yet given, the choirs singing together as though they were accustomed to meet more frequently under similar circumstances. Mr. E. Minshall again conducted, while Mr. J. R. Griffiths accompanied. We further had the services of Mr. Fountain Meen as solo organist. The select choir consisted of Miss Emily Davies, Madame Barter, Miss Etta Wright, Miss Edith Hands, Miss Flora Edwards, Miss Warr, Messrs. Miles Mole, T. R.

POPULAR ANTHEMS FOR CHURCH USE. NO 8.

1

THERE WERE SHEPHERDS.

Prize Anthem for Christmas

composed by

W. WRIGHT.

Published at 44 Fleet Street, London, E.C.

Price 1½d

Andante. ♩ = 92.
Trebles.

VOICES. There were shepherds a - bi - ding in the field, keep - ing

ORGAN. Sw. *p*
sensu Pedale.

watch o - ver their flocks by night and lo! The an - gel of the

cresc.
Lord came up - on them and the glo - ry of the

Ped. 16 ft!

sotto voce rall.
Lord shone round a - bout them and they were sore a - fraid.

Gt 8 ft! *pp* *rall.*

Maestoso. $\text{♩} = 108$

Tenors and Basses.

And the An - - gel said un - to

Sw. *mf*

Gt 8 ft

them, Fear not! For be - hold I

Gt.

bring you good tid-ings of great joy which shall be to all

peo-ple, for un - to you is born this day in the

ci - ty of Da - vid a Sa - viour which is Christ the Lord.

$\text{♩} = 80$ Treble Solo. *)

And sud - den-ly there was with the

Sw. *pp*

with fervour

An - gel a mul - ti-tude of the hea-ven-ly

quasi arpa pp

legato il basso

host, prais - ing God and say - - ing:

alluciu Chorus.

mezzu voce

Glo - ry to God in the high - - est,

Glo - ry to God in the high - - - est,

Glo - ry to God in the high - - - est,

Glo - ry to God in the high - - - est,

Gt. or Ch. *p* *simili*

Sw.

*) Or may be sung by all the trebles.

Glo - ry to God in the high - - - est,
Glo - ry to God in the high - - - est,
Glo - ry to God in the high - - - est,
Glo - ry to God in the high - - - est,

Glo - ry to God in the high - - - est.
Glo - ry to God in the high - - - est.
Glo - ry to God in the high - - - est.
Glo - ry to God in the high - - - est,

p sostenuto
Peace on earth, good - will toward
p sostenuto
Peace on earth, good - - will toward
p sostenuto
Peace on earth, good - - will toward
p sostenuto
Peace on earth, good - will toward
reed.

men, Peace on earth, good -

men, Peace on earth, good -

men, Peace on earth, good -

men, Peace on earth, good -

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are 'men, Peace on earth, good -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

will toward men,..... Peace on.....

will toward men,..... Peace on

will toward men,..... Peace on

will toward men,..... Peace on

The second system continues the vocal and piano parts. The lyrics are 'will toward men,..... Peace on.....'. The piano accompaniment continues with the same rhythmic pattern.

earth, good - will toward... men,

earth, good - will toward men,

earth, good - - will toward men, Peace

earth, good - - will toward men,

The third system concludes the page. The lyrics are 'earth, good - will toward... men,'. The piano accompaniment continues with the same rhythmic pattern. The page number '16' is visible at the bottom center.

Peace on..... earth, good - will toward....
Peace on earth, good - will toward
Peace on earth, good - will toward
Peace on earth, good - will toward

cresc.
cresc.
cresc.
cresc.

men. Glo-ry to God in the high - est,
men. Glo-ry to God... in the high - est,
men. Glo-ry to God... in the high - est,
men. Glo-ry to God in the high - est,

ff
ff
ff
ff

Gt.

Glo-ry to God in the high - est. A - men, A - men....
Glo-ry to God in the high - est. A - men, A - men....
Glo-ry to God in the high - est. A - men, A - men....
Glo-ry to God in the high - est. A - men, A - men....

cresc.
cresc.
cresc.
cresc.

ff
ff
ff
ff



Croger, W. P. Richards, and Alexander Tucker, who gave a good rendering of the music allotted to them, and the Crystal Palace Orchestral Band played parts of Mendelssohn's 'Reformation Symphony,' and Sullivan's music to *The Merry Wives of Windsor*. The books of music were issued to the choirs on the day advertised on the circular—viz., January 20th. Applications were accepted from one hundred and eighteen choirs, many of them being local unions, such as those from Chester, Nottingham, Oldham, Stockport, Burton-on-Trent, Folkestone, Brighton, and many other places. Special excursion trains were run on the different railways, there being as many as six on the Midland.

"A considerable number of applications for some hundreds of books were received too late, as your Committee determined to limit the issue to five thousand copies, and advised early orders to avoid disappointment; but many of our friends thought that they should yet be in time, forgetful of the maxim, 'Procrastination is a dangerous thing.' We trust that those who were disappointed will let us hear from them early in the new year, after the application forms have been distributed.

"A prize of five guineas was offered for an anthem. It was gained by Mr. Matthew Kingston, who also won it the previous year. The judge was again Mr. H. C. Banister. The Executive Committee, in the exercise of their discretion, sold it to Messrs. Novello & Co.

"The attendances at the Crystal Palace have steadily risen from 7800 in 1889 to 15,850 in 1892. This is gratifying and hopeful for the future, for as the Union becomes more widely known the public will take more interest in its work.

"We deeply regret to report the somewhat sudden death, at an early age, of Mr. W. F. Walkley, a member of the Executive Committee, who had by his quiet and useful qualities made himself a very agreeable associate.

"Four members of your Executive Committee felt themselves obliged to resign office, owing to change of appointment or pressure of professional work.

"All friends of the Union will be glad to hear that the finances are in such a flourishing state, as will be set forth in the Treasurer's accounts.

"Dr. Parker, the Rev. James Wayman, Mr. Fountain Meen, and the members of the select choir are cordially thanked for the services they have rendered during the past year.

"In *The Musical Herald* for July 1st there appeared a paragraph, couched in ambiguous terms, to the effect that there was some dissension in our ranks. Your Honorary Secretary at once sought an interview with the editor, and at the same time called a committee meeting, with a view to ascertain what, if any, foundation there might be for the publication of such a statement. After full inquiry, your Executive Committee are still unconscious of any dissatisfaction or discontent. On the contrary, the relations existing between so many church musicians who were previously unknown to one another have been most cordial.

"The Nonconformist Choir Union as a body knows neither fear nor favour, and desires only what Lord Tennyson describes as 'The wages of going on.'

"T. R. CROGER,

"Honorary Secretary.

"On behalf of the Executive Committee."

In the course of his remarks, when making the financial statement (which will be found on the previous page), the Treasurer (MR. F. W. BLANDFORD) expressed his pleasure that this year he had no serious difficulty in getting choirmasters to account for the Festival tickets sent them for disposal. Last year he had much correspondence and some unpleasantness;

this year he had to write to only two choirmasters. He felt that more should be done with tickets for friends, and that members of choirs should urge their friends to buy their tickets through the Union.

In asking some one to move the adoption of the report and balance-sheet, the CHAIRMAN said they might congratulate themselves on having had a very successful year. The Union was certainly in a satisfactory position financially.

The motion was proposed by MR. ARTHUR BRISCOE, and seconded by MR. GLOVER, and carried unanimously.

Introducing the subject of prizes, MR. BLANDFORD moved a resolution, seconded by MR. A. J. HAWKINS, which was ultimately passed in the following terms: "That a prize of five guineas be offered for an anthem, not to occupy more than ten minutes in execution; a prize of three guineas for a secular composition in four parts, not to occupy more than six minutes; and a prize of two guineas for a hymn tune, the details to be determined by the Committee." In the course of the conversation prior to the passing of the resolution, Mr. Blandford said he thought they could not do better than take the funds that came into the hands of the Union to stimulate music among Nonconformist musicians, and he suggested the hymn tune this year, because it might give an opportunity to those who could not rise to the height of an anthem. Mr. Glover inquired whether the prizes offered were sufficient to tempt well-known musicians, and whether it would not be much better to offer a much larger prize for one thing than a lot of little prizes for a lot of little things. When, however, it was pointed out by Mr. Croger and others that as a matter of fact good musicians did compete, that other societies offered similar prizes, and that the winner valued the performance of his composition at the Festival far more than the money won, Mr. Glover declared himself "converted."

While the question of prizes was before the meeting, MR. G. H. LAWRENCE thought it a suitable time to move, "That it be an instruction to the Executive Committee to consider the desirability of offering a prize or prizes for a choral competition between Nonconformist choirs, and if found possible, to apply part of the balance in hand to that purpose"; whereupon

The CHAIRMAN stated that Mr. Lawrence had practically taken the words out of his mouth, for he had thought of proposing something to the same effect. In going about to rehearsals he had constantly heard from choirmasters the suggestion that the Union should offer a prize for the best rendering of either a part-song or an anthem. He thought it would give additional interest to the Festival, and create more interest among choirs generally. He would suggest that they should have a dual competition on the morning of the Festival, and it would be an additional attraction if the successful choir sang the piece as part of the Festival programme in the afternoon. (Hear, hear.)

MR. BLANDFORD, as chancellor of the exchequer, thought they might spend as much as they liked of the balance, provided not less than fifteen pounds were left in hand for next year. Ten guineas would be the lowest prize they could offer.

MR. LAWRENCE reminded the meeting that he had not worded his proposal in the form of a motion, his idea being that the Committee should merely be asked to give their best attention to the suggestion. He would like to see two prizes. As to the expenses, in other organisations it had been found possible to raise a special fund by donations from one another, and by the entrance fees of choirs.

The CHAIRMAN announced that if the Committee should see their way to act upon the suggestion before the meeting, Mrs. Minshall would be very glad to give a banner to be held by the winning choir, and to become

the property of any choir that was successful three years in succession.

MR. LAWRENCE'S resolution, having been seconded by MR. E. S. GOODES, was carried unanimously.

MR. HENRY H. BRAINE suggested that the pieces in the music-book should be numbered. The same gentleman also inquired whether it would not be possible to include a larger number of anthems in the Festival programme which would be of use in ordinary services.

MR. ARTHUR BRISCOE asked whether any steps could be taken so that none but qualified singers might take part in the concerts. He protested against members of churches and congregations who were not *bond-fide* choir-members—generally ignorant of music, and who do no musical work—taking part only nominally in the Festival, and getting all the advantages of properly qualified singers.

The CHAIRMAN explained that there is an understanding now that the choirmaster of each choir should see that none but properly qualified singers were admitted. If incompetent people were sent, it was the fault of the choirmasters.

MR. F. S. ORAM remarked that he had prohibited three members of his choir from attending because they had not been to rehearsals, and he thought all choirmasters did the same.

MR. BRISCOE knew one church that had forty or fifty books, whereas on Sundays there were only fifteen or twenty people in the choir.

MR. BLANDFORD considered that something more important was that those who held books should appear on the orchestra. For the last Festival five thousand books were sold, and there were only three thousand singers on the orchestra, the smallest choir and the biggest issue of books they had had.

MR. CROGER, correcting Mr. Blandford, said the attendance on the orchestra at the last Festival was 3090—2226 at a previous Festival being the smallest on record. He read the following memorandum which he issued to every choirmaster: "The Committee earnestly desire those training choirs to take part in the concert to be firm in excluding those friends who are incompetent, or being competent are not qualified by attendance." If that instruction was faithfully carried out, he said, the result would be worthy of the position already achieved by the Nonconformist Choir Union.

MR. BRISCOE suggested that district rehearsals might be arranged, and books issued only to those who attend all those district rehearsals.

MR. HAWKINS, while the meeting had before it the question of attendance at rehearsals, gave it as his opinion that two full rehearsals at the City Temple would be a means of checking much of the half-preparation that is now indulged in. While endorsing all Mr. Briscoe had said, which was confirmed by his own experience when going about, he did not see how any hard-and-fast line could be drawn, beyond the notice Mr. Croger had read. He would press the point of having two full rehearsals at the City Temple for London singers, as it was impossible in the course of two hours to do justice to the whole of the items in the book.

MR. BRISCOE was in favour of issuing a definite notice that only *bond-fide* members of the choir should be eligible; but

MR. LAWRENCE differed entirely with Mr. Briscoe on that point, arguing that very often small choirs especially are greatly assisted by having on these occasions the assistance of outsiders, who were often quite as good musicians and as capable as any on the Crystal Palace Orchestra. His experience confirmed him in the belief that it is a positive gain to bring in outsiders.

MR. CROGER stated that a large number of unions had been formed in the country, supported very largely

by people who do not usually sit in any choir. They were undoubtedly a great help.

MR. BRAINE concurred in the view of Mr. Lawrence.

The CHAIRMAN declared that country choirs would suffer very much if such a rule as Mr. Briscoe proposed were made, because the local unions were composed largely of people belonging to the congregations.

Pressed by MR. HAWKINS for his opinion on the London rehearsal question,

The CHAIRMAN said that this year for the most part the district rehearsals in London were very badly attended. Last year there were two full rehearsals at the City Temple, and two the year before, but each year the first was very badly attended.

MR. HAWKINS: They were not compulsory.

The CHAIRMAN said the singers might be compelled to come to the two last rehearsals, but then they would not attend the district rehearsals.

MR. HAWKINS, having further remarked that the two final rehearsals were much more important than the district rehearsals, moved, "That it be an instruction to the Committee to consider the desirability of arranging for two final rehearsals which must be compulsory." This was seconded by MR. BLANDFORD, and carried unanimously.

The scrutineers then returned to the room and reported the result of the ballot as follows:—Chairman, Mr. E. Minshall; Secretary, Mr. T. R. Croger; Treasurer, Mr. Ernest W. E. Blandford; Conductor, Mr. Minshall; Organist, Mr. Arthur Briscoe; Executive Committee, Messrs. G. H. Lawrence, H. Clark, F. W. Noakes, E. A. Jay, W. Dean, F. S. Oram, A. Tucker, Arthur Briscoe, M. M. Glover, E. S. Goodes, A. H. Neve, A. J. Hawkins, H. Ward Price, C. S. Davies, H. H. Braine, S. H. Cowley, H. C. Broadhurst, E. Davidson Palmer, H. Arundel, J. H. Brazendale.

The final business being the appointment of auditors in succession to Messrs. Hawkins and Tucker, MR. HAWKINS proposed Messrs. Tucker and Dean. This, after being seconded, was carried unanimously. The meeting then dispersed.

WELLINGBOROUGH NONCONFORMIST CHOIR FESTIVAL.

THE tenth annual festival was held in the Congregational Church last month. No less than twenty-seven choirs, numbering some seven hundred voices, entered, and for some time past they have been rehearsing the music which made this year's gathering the most enjoyable, perhaps, of the series. The manner in which such a huge body of choristers, with only one full rehearsal together, rendered difficult chants, full anthems, and the best hymn music, without a hitch that would scarcely trouble even the most captious critic, was surprising, and testified in a marked degree both to the careful tuition the local choirmasters had instilled, as well as the painstaking care the choristers themselves had taken to become as near perfection as possible. During the three weeks prior to the festival the organist and director of the choir at the Wellingborough Congregational Church, Mr. H. D. Turner, who is the conductor of the great festival, visited each of the choirs in its respective district, and his experience went to show that a keener interest has never before been shown in the preparation for the event. In the afternoon the choirs met in the church for a full rehearsal, at the close of which Mr. Turner expressed his hearty thanks to the choirs and the choirmasters for the evident attention they had paid to the music. The Rev. T. Stephens also gave a warm welcome to the visiting choirs, and said they were doing more to promote the reunion of Christians than any number of Grindelwald Conferences. Subsequently the whole of the choirs

were entertained to tea in the Salem Schools. Long before the doors of the church were opened for the festival the people began to assemble, and as the choirs themselves occupied nearly the whole of the downstairs space, the building was speedily filled. Promptly at the time for commencing Mr. Turner was on the conductor's stand, and the way in which the first hymn, "Creator Spirit! by whose aid," was sung to Dykes's *Barrington* was an earnest of the rich musical treat that was to follow. Prayer was offered, and then followed the hymn "My song is love unknown," which was sung to the tune *St. John* (J. B. Calkin). The lesson was succeeded by the chanting of Psalm lxxii. to Mr. B. Foster's setting, and Psalm li. to Beethoven's music. Both went grandly. Another prayer, and then the hymn "O Jesus, I have promised," to Tour's setting, was sung, and proved one of the most enjoyable of the evening, the third verse, "Oh, let me hear Thee speaking," being appropriately rendered as a quartet by Miss Kate Mursell, Mrs. Hillier, Mr. C. Hillier, and Mr. W. F. Dorr, of Kettering. A magnificent rendering of Mendelssohn's "Hear my prayer" was next given, the solo being exquisitely sung by Miss Tirrell, of Wellingborough, whilst a select choir sang the softer passages. This was without doubt the feature of the service, and was listened to with rapt attention. "For thee, O dear, dear country" was the next hymn, and it was sung to Barnby's *St. Anselm*. The sermon, eloquent and particularly appropriate to the occasion, was then preached by the Rev. T. Phillips, B.A., and at its close the choirs sang most beautifully Gounod's anthem "Send out Thy light." The last hymn was the touching evening song of praise and prayer written and composed by the Rev. W. J. Foxwell, "Saviour, to Thee we raise our hymn of gladness." The grand chorus of Handel's "Lift up your heads" formed a fitting climax to a magnificent service, which closed with the Benediction. The organ accompaniments, by Mr. R. W. Strickland, of Northampton, were splendidly rendered, and the most hearty praise must also be accorded Mr. H. D. Turner for his able conductorship.

Nonconformist Church Organs.

PLYMOUTH CHURCH, BROOKLYN, NEW YORK.

Built by Hook & Hastings in 1865. Repaired and improved by Hook & Hastings in 1892.

Great Organ.

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|--------------------------|------------------------|
| 1. Double Open Diapason. | 8. Flute Harmonique. |
| 2. First Open Diapason. | 9. Twelfth. |
| 3. Second Open Diapason. | 10. Fifteenth. |
| 4. Clarabella. | 11. Mixture. |
| 5. Viola di Gamba. | 12. Schaff. |
| 6. Doppel Floete. | 13. Trumpet (16 feet). |
| 7. Octave. | 14. Trumpet. |
| | 15. Clarion. |

Swell Organ.

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|-----------------------|-------------------------------------|
| 16. Bourdon. | 24. Dolce Cornet. |
| 17. Open Diapason. | 25. Euphone (free reed), (16 feet). |
| 18. Stopped Diapason. | 26. Cornopean. |
| 19. Salicional. | 27. Oboe. |
| 20. Vox Céleste. | 28. Vox Humana. |
| 21. Flauto Traverso. | 29. Clarion. |
| 22. Spitz Flute. | |
| 23. Violina. | |

Choir Organ.

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|--------------------------------|-------------------------|
| 30. Lieblich Gedact (16 feet). | 34. Quintadena. |
| 31. Open Diapason. | 35. Flute d'Amour. |
| 32. Dulciana. | 36. Viol d'Amour. |
| 33. Melodia. | 37. Piccolo Harmonique. |
| | 38. Clarionet. |

Solo Organ.

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| 39. Stentophon | } These two stops are on 8-in. wind pressure. |
| 40. Tuba Mirabilis | |
| 41. Keraulophon | } Harmonic and with double mouths. |
| 42. Philomela | |
| 43. Hohl Pfeife. | |
| 44. Cor Anglais. | |

Pedal Organ.

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| 45. Open Diapason (32 feet). | 48. Bourdon. |
| 46. Open Diapason. | 49. Violoncello. |
| 47. Violone. | 50. Bell Gamba. |
| | 51. Trombone. |

Couplers, etc.

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| 52. Great Organ Separation. | 57. Solo to Swell. |
| 53. Swell to Great. | 58. Great to Pedal. |
| 54. Choir to Great, Unison. | 59. Swell to Pedal. |
| 55. Choir to Great, Sub-Octave. | 60. Choir to Pedal. |
| 56. Solo to Great. | 61. Solo to Pedal. |
| | 62. Tremolo Swell. |
| | 63. Tremolo Choir. |

Pedal Movements.

64. Grand Crescendo Pedal.

The Grand Crescendo is an important feature of the larger Hook & Hastings' organ. It puts the whole organ under easy control of the player, by bringing on or off all or any part of the stops in the order of their power, slowly and gradually, or with great rapidity, by a slight movement of the foot upon a balanced or rocking pedal, actuating an air motor.

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| 65. Full Organ. | 69. Swell Forte. |
| 66. Great Forte. | 70. Swell Piano. |
| 67. Great Mezzo. | 71. Choir Forte. |
| 68. Great Piano. | 72. Solo Forte. |

73. Great to Pedal Reversible.

74. Swell Tremolo Reversible.

75. Balanced Swell Pedal for Swell Organ.

76. Balanced Pedal for Choir Swell.

Pneumatic action is applied to the Great Organ and all its couplers and to the Pedal Organ.

The Hook & Hastings' system of pneumatic register action is used. It enables the player to move the registers with ease, as they actuate only the small motor valves. The air motors move the sliders, hence the Combination Pedals move with ease. They are all double acting, all giving increasing and reducing results; and as these are produced without moving the registers, the combinations previously drawn are not disturbed, and the reducing power of each pedal is variable according to the registers previously drawn.

Electric motors operate the four bellows, each on different wind pressure.

NOTTINGHAM NONCONFORMIST CHOIR UNION.

THE Nonconformist choirs of Nottingham are to be congratulated on the entertainment they gave on the 1st ult. in the Mechanics' Hall. It was the first annual entertainment provided by the Nottingham contingent of the N.C.U. In the years 1890-91-92 contingents of about three hundred voices have attended the Crystal Palace Festival from Nottingham. This year the contingent, encouraged and strengthened by the Rev. C. Wesley Butler, Mr. J. F. Blasdale, and Mr. W. Wright, have formed the basis of a permanent organisation, in which it is hoped every Nonconformist choir in Nottingham will ere long be represented. As yet the union consists of only about twenty choirs, belonging

to the principal chapels of the town. There were upwards of two hundred voices on the 1st ult. The whole entertainment was capital. The singing was splendid, and each item won the appreciation of the large audience, who gave vent to their feelings in frequent outbursts of applause. This was especially the case when the four principals, singly or in unison, were the entertainers. These were Madame Fanny Lynn, Miss Honeybone, Mr. John Bramley, and Mr. J. Sudworth. Each of these elicited encores. Madame Lynn completely won the audience by her rendering of "The Reaper and the Flowers," and she sang, too, in fine style "Loyal Lovers." Miss Honeybone was very successful in "Let the bright seraphim," from Handel's oratorio *Samson*. Mr. Scattergood ably accompanied with the trumpet. Miss Honeybone sang "Why beateth so, my heart?" Mr. Sudworth gave "King of kings" and "Down in the deep," for each of which he was encored. "The Star of Bethlehem" was given by Mr. J. Bramley. Mr. Bramley was highly successful, and he received a loud ovation. The choruses of the choir were the feature of the evening. Each was well rendered, thanks to the conductorship of the Rev. C. Wesley Butler and the excellent accompaniment of Mr. W. Wright, who, as an organist, needs no recommendation. Mr. Wright played a couple of organ solos during the evening, one of the two being his own composition, and the other a selection from Handel, as played by him at the Crystal Palace Festival of 1891. The choruses included "O clap your hands," "The Lord be a lamp," "Blessing, glory, wisdom," "Hallelujah" from Beethoven's *Mount of Olives*; and a number of part-songs, entitled, "Lady, rise," "Eldorado," and "Softly fall the shades of evening." Prior to the concert Mr. Anderson Brown-sword, the president of the union, provided the singers with tea in the hall. About one hundred and ninety sat down.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BROMLEY (KENT).—The harvest thanksgiving services at the Congregational Church were as usual a great success. There was no lack of variety in the musical arrangements, which were efficiently carried out by Mr. F. S. Oram, the choir-master, Mr. W. H. Sharland presiding with his usual ability at the organ. The anthems included "O Lord, how manifold," "While the earth remaineth," "Ye shall go out with joy," and the "Hallelujah" (*Messiah*). The church was beautifully decorated. The collections amounted to £74 9s. 4d.

CITY.—The London Sunday School Cantata Choir inaugurated its third session on the 3rd ult. at the Sunday School Union, Old Bailey. Refreshments were served from 6.30, and social intercourse freely indulged in. The more formal portion of the proceedings commenced at 7.30, when F. F. Belsey, Esq., J.P., took the chair. Speeches, which were short and to the point, were made by gentlemen representing both the London Sunday School Choir and the Sunday School Union. The speeches were interspersed by vocal and instrumental music, including several chorales, in which all united. On the 6th ult. the same choir had the pleasure of singing during the evening of the Baptist Union Annual Soirée, held at the Memorial Hall, Farringdon Street.

CITY.—The popular Thursday evening free concerts which have been held at the City Temple each season since 1881, under the direction of Mr. E. Minshall, were resumed for this season on the 6th ult., the concert being the 366th. It has been calculated that no less than 800,000 people have been present at these concerts, which are maintaining if not increasing their popularity.

EAST FINCHLEY.—Attractive harvest thanksgiving services were held in the Congregational Church on the 9th ult., when for the first time the building was decorated with fruit and flowers. Special and appropriate music was excellently rendered by the choir, Mr. E. W. E. Blandford presiding at the organ with excellent judgment. The Rev. Henry Barron preached morning and evening.

FOREST GATE.—On Thursday, September 22nd, a most successful sacred concert and organ recital was given in aid of the Forest Gate Y.M.C.A., in the Woodgrange Baptist Chapel, by a choir gathered from the various local Nonconformist places of worship, under the direction of Mr. Henry W. Braine, choir-master of the Stratford Presbyterian Church. Mr. Mowbray P. Balme, organist of the same church, was accompanist, and also played with much appreciation four organ solos, being encored for his excellent rendering of the hymn tune "Jerusalem the golden," as arranged with variations by Dr. Spark. Solos were well sung by Mr. and Mrs. Alex. Morgan, of Hackney. The choral music consisted of selections from the Crystal Palace books of the N.C.U., and received a spirited rendition by the choir. There was a large audience, whose frequent applause testified to their appreciation and enjoyment. It is hoped that the programme will shortly be repeated at the Stratford Presbyterian Church.

FULHAM.—A good two-manual organ, by A. Monk, was opened in the Congregational Church on the 13th ult. by Mr. E. Drewitt.

GOSPEL OAK (HAMPSTEAD).—Harvest thanksgiving services were held at the Congregational Church (Rev. H. Le Pla) on the 16th ult. In addition to suitable hymns the following music was effectively rendered by the choir, Mr. Darnton, the recently appointed organist, accompanying: Morning—Te Deum (Dykes in F); anthem, "O give thanks" (Farebrother). Evening—"The strain upraise"; anthems, "Ye shall dwell in the land" (Stainer), "O give thanks" (Farebrother), and "O Lord, how manifold" (Barnby). The new series of the "Bristol Tune Book" is being introduced, and was used for the first time on that day. A large offering of fruit, vegetables, etc., including some gigantic loaves of bread, was tastefully arranged by the ladies of the choir and congregation.

HORNSEY.—Successful harvest thanksgiving services were held at the Willoughby Road Wesleyan School Chapel on the 2nd and 3rd ult. The special music on the Sunday comprised the anthems "O give thanks" (Elvey), "Earth below is teeming" (Caldicott), "Blessed be the name" (Gadsby), and "Fear not, O land" (Berridge); also the quartets "Fear thou not, be not dismayed" and "O be joyful" (Haydn). All the singing was satisfactory, the anthems, etc., being well sung by the choir, while the congregation joined heartily in well-known hymns appropriate to the occasion. The concert on Monday night comprised Dr. Garrett's *Harvest Cantata* and miscellaneous selections. The solos in the cantata were taken by Madame Barter, Miss Gray, Mrs. Cross, Messrs. H. Crook and G. Jarrett, and in such capable hands left nothing to be desired. The selections included the duet "Although the fig-tree shall not blossom" (Andrew), sung by Mrs. Bradford and Mrs. Phillips, and the solos "Consider

the lilies," by Mrs. Cross; "With verdure clad," by Madame Barter; and "The King of love my Shepherd is," by Mr. R. Wolfenden,—all of which were so well rendered that nothing short of a repetition would satisfy the audience. Various anthems were interspersed, and a pleasant evening was brought to a close by a good rendering of "The heavens are telling," the trio of which was sung by Mrs. Agnew and Messrs. S. Scutt and G. Andrews. The chapel choir, assisted by members of the reserve choir, were in capital form, and did their work well; while excellent accompanists were found in Mrs. Jarrett and Mr. R. Wolfenden, who played the piano and American organ respectively. Mr. J. R. Kilner, the organist and choirmaster, conducted as usual. The Rev. Frank Hall, the resident minister, gave a short appropriate address between the two parts of the programme. The advertised chairman, Mr. Samuel Lithgow, was unable to be present, but kindly sent a generous donation instead. The proceeds of the services were highly satisfactory, and go towards the building fund of the new church, which is now being built, and which, it is expected, will be ready for opening in the spring.

KENTISH TOWN.—Harvest thanksgiving was observed at the Congregational Church on Sunday, the 4th ult., when Mr. A. J. Hawkins, the indefatigable organist, prepared a musical feast, which was thoroughly appreciated by a numerous congregation. Special music was creditably rendered by the choir. In the morning Barnby's "O Lord, how manifold" and the N.M.J. Prize Harvest Anthem "Fear not, O land" were sung. The evening service included Garrett's Jubilate, Sydenham's "Great is the Lord," and a duet, "Children, pray this love to cherish" (Spohr), sung by Mrs. Hawkins and Mr. David Maxwell. Sermons were preached by the Rev. James Wayman. In the afternoon the service began with Smart's Te Deum in F. Then followed Garrett's *Harvest Cantata*, Mr. A. J. Hawkins conducting, and Mr. F. J. Marchmont presiding at the organ. The solo parts were sung by Miss Emily Davies, whose beautiful enunciation always inspires one with a devotional feeling. Words are too little taken into account by choristers generally, basses in particular; and they would do well to imitate Miss Davies in this respect. The ladies should be commended for their singing of the trio of maidens "The flowers that are fairest," albeit the altos were rather slow to take up "Roses, the song theme," which they sang alone. Altogether the work was well done. In addition Miss Davies sang "With verdure clad," Mr. Walter Toomer "In native worth," and the choir "The heavens are telling" (in which the aforesaid soloists and Mr. H. R. Gillet sang the trio) and "Achieved is the glorious work," from Haydn's *Creation*. Decorations were tastefully arranged by the ladies of the congregation.

STAMFORD HILL.—On Thursday, September 20th, the new organ recently erected in the Congregational Church by Messrs. Hill & Sons, was formally opened by Mr. Fountain Meen, whose masterly manipulation displayed to the fullest advantage the resources of the instrument. The first part of the programme included Mendelssohn's Sonata in B flat, excerpts from the compositions of Widor, Hopkins, etc. After the collection, in aid of the organ fund, which amounted to £48 odd, the choir, assisted by Miss Annie Matthews, Miss Dora Barnard, Mr. Henry Piercy (to whom the vocal honours of the evening must be awarded for artistic phrasing and perfect articulation), and Mr. Frank Donald, gave a rendering of the new cantata *Blind Bartimeus*, composed by Mr. Arthur Roby, organist and choirmaster of the church. Space in our present issue does not permit of a detailed analytical criticism of the work, but it received a well-deserved burst of applause at the ter-

mination. The talented composer is to be congratulated on his success. The choir worked admirably, and paid particular attention to light and shade, which clearly manifested careful training. The church is now in possession of one of the best instruments in the district, and we hope shortly to chronicle a musical service of a very high standard of excellence.

STOKE NEWINGTON.—Harvest festival services were held in Rectory Road Church on Sunday, September 25th, and Monday, September 26th. The following choruses were rendered by the choir, under the direction of Mr. Joseph Closs: "Hallelujah" (*Messiah*), "Then round about the starry throne," "The heavens are telling," "Great is the Lord" (Sydenham), Dykes's Te Deum in F, Davies' Magnificat, "I will magnify Thee" (Calkin), "Blessed be the name of the Lord" (Gadsby), and "Praise the Lord" (Elvey). Solos were well rendered by Madame Moore, Madame Adeline Vaudrey, Miss Nellie Drew, Miss Bertha Brindle, Mr. Miles Mole, and Mr. James Blackney.

WALTHAMSTOW.—The harvest festival services were held at Trinity Congregational Church on Sunday, the 9th ult. At the morning service the choir sang Stainer's "Ye shall dwell in the land," and Goss's "O taste and see." The evening service was choral, under the direction of Mr. E. S. Goodes, the organist. It included Bennett's quartet "God is a Spirit," Garrett's *Harvest Festival Cantata*, Handel's duet "O lovely peace" and "Hallelujah Chorus," the latter being sung by both choir and congregation with great precision and effect.

WALWORTH.—Harvest festival services were held at the Walworth Methodist Mission Chapel on Sunday, September 25th, when sermons were preached by the Rev. J. E. Mackintosh and Mr. Earnest Geach (of the Metropolitan Tabernacle). Harvest hymns and Stainer's anthem "Ye shall dwell in the land" were sung, the solos being ably rendered by Mr. J. W. Taylor and Mrs. Waterman. On Tuesday, September 27th, Burnham's service of song *The River Singers* was given by the choir of the above, under the able conductorship of Mr. J. W. Taylor. The solos were taken by Miss R. Colwell, Mrs. Waterman, and Mrs. Jones, and were well rendered. The Rev. J. E. Mackintosh was the reader. The accompaniments, rendered on the American organ by Mr. F. C. Harrison, were all that could be wished.

WIMBLEDON.—On Sunday, the 9th ult., harvest thanksgiving services were held in the Congregational Church, when special music was sung. After the evening service an excellent selection was well rendered by the choir. The pastor, the Rev. D. Bloomfield James, preached.

PROVINCIAL.

BEARFIELD.—The choir of Trowbridge Tabernacle very kindly provided the musical portion of a harvest thanksgiving service in the Congregational Chapel on the 5th ult. Anthems, a selection from *The Creation*, and *Judas Maccabaeus* were included in the programme. The chapel was not large enough to hold all who wished to attend the service.

BECKENHAM.—On Sunday, the 2nd ult., harvest thanksgiving services were held in the Congregational Church, when the Rev. Thomas Sissons, the pastor, preached two excellent sermons. Besides special hymns, psalms, etc., the following anthems were sung: "I will magnify Thee" (Goss), "While the earth remaineth" (Tours), and "O clap your hands" (Stainer). Mr. Edward A. Coombs presided at the organ most efficiently, and played six suitable voluntaries during the day. A short selection of music was given after the evening service.

BIRKENHEAD.—On Friday, the 14th, and Sunday, the 16th ult., the harvest festival and Sunday-school anniversary services were held at Hamilton Square Congregational Church. The harvest festival was commenced on Friday evening, when the Rev. J. R. Nuttall, of Great George Street Congregational Church, Liverpool, preached, the special music for the service including Maunder's Magnificat in C and the anthem "Fear not, O land" (Simper). The festival was concluded on Sunday evening, when the Rev. R. H. Sewill, B.A., of Reading—the late pastor of the church—occupied the pulpit. The anthem was Barnby's "O Lord, how manifold," and Maunder's Nunc Dimittis in C was also sung. The service concluded with a vesper verse. The Sunday-school anniversary sermon was preached on Sunday morning by the Rev. M. Stanley, of Oxtow Road Congregational Church. The Te Deum was Maunder in B flat. In the afternoon a children's service was held, when a service of song, *The Pilgrim's Progress*, was sung. The whole of the services were sung by the ordinary choir of the church without any outside aid, and their efficiency in the rendering of the service was the subject of many congratulatory comments. The church was beautifully decorated by ladies of the congregation.—On Sunday evening, the 23rd ult., the Rev. H. Gardner, pastor of Hamilton Square Congregational Church, preached a sermon on Tennyson and the lessons to be derived from his writings. The offertory anthem was Professor Bridge's setting of "Crossing the Bar," and the poet's last lines, "The Silent Voices," were sung after the sermon. The last hymn was No. 109 in the "Hymnal": "Strong Son of God."

BOURNEMOUTH.—An organ for the West Cliff Tabernacle is being built by Messrs. Norman Brothers & Beard.

BRAMLEY (LEEDS).—A successful rendering of *The Daughter of Moab* has been given by the choir of the Salem Baptist Tabernacle. Conductor, Mr. T. Gaunt; leader of band, Mr. T. Layton.

CARDIFF.—On Sunday, the 16th ult., the anniversary of the Roath Road Wesleyan Sunday School was held. The Rev. E. Lloyd Jones, of Rhyl, preached the sermons, and the scholars, assisted by the choir, sang a selection of music, including the anthems "In God is our trust" and "Brightly gleams our banner," by Minshall; also Cowen's "Better Land," which was rendered by the whole of the scholars, and was much appreciated. In the afternoon a service of song, entitled *St. Peter*, was rendered. On the Monday following the Rev. E. Lloyd Jones lectured, and the scholars sang several pieces. The rendering of the anthems and hymns was very favourably commented upon, and reflects great credit on the leader and organist.

CARLISLE.—Charlotte Street Congregational Church has just been renovated and repainted; the school and classrooms beneath it have also been freshened up; a new pastor, the Rev. T. S. Ross, late of Rhyl, has been appointed in succession to the Rev. O. K. Hobbs, and has commenced his ministry; and on Friday, the 7th ult., the organ which will effect such a desirable improvement in the musical portion of the services was opened by Mr. J. Clifton Whitehead, F.C.O., organist of Bury Parish Church. The cost of the whole of the alterations and improvements has amounted to about £900, of which the organ has absorbed £420. Mr. Whitehead, who is an organist of much ability, showed off the instrument to the best advantage in a well-varied programme. The choir sang two anthems, "Ye that stand" (Spinney), and "Sing praises" (Cruikshank), and Miss Anderson gave "The Lost Chord." A collection was taken in aid of the organ fund, and at the close of the recital the evening hymn "Glory to Thee" was sung.

CARNARVON.—A very interesting organ recital was given in Castle Square Presbyterian Church on the 17th ult. by Mr. J. H. Roberts, Mus. Bac., the organist of the church. The programme included selections from Bach, Bennett, Silas, and Haydn. Vocal items were given by Mr. E. Evans and Miss Annie Hope. Trombone and euphonium solos were also included.

CLAYTON.—A new three-manual organ, built by Mr. J. Murgatroyd, of Bradford, was opened in the Baptist Chapel on the 12th ult. by Mr. A. Benton, of Leeds.

DEVIZES.—The annual harvest thanksgiving services were held on Sunday, September 25th, at the Congregational Church. The interior of the building, which is nicely arranged, was decorated with autumn foliage, flowers, and fruit, the Communion table, pulpit, and choir-stalls having special attention paid to them. The organ was supplemented with an orchestra of first and second violins, cello, and cornet. At the morning service, in addition to the usual harvest hymns, the Te Deum was sung to a setting in E flat by Hutchinson, and the anthem was Sir Arthur Sullivan's "Sing, O heavens," Mr. Walter Durnford singing the tenor solo. At the evening service there was a crowded congregation, and the Magnificat was sung to Bunnett in F, the anthem being the same as at the morning service, and the Te Deum was sung after the Benediction. The voluntaries were "He shall feed His flock" (*Messiah*) and the Credo and Gloria from Farmer's Mass in B flat.

HOLBECK.—The Holbeck Juvenile Orchestral Band gave an entertainment at the Temperance Hall, Chesham Street, on Saturday, the 8th ult., under the direction of Mr. Darby.

LANCASTER.—Very successful harvest thanksgiving services were held in the Centenary Congregational Church on Sunday, the 2nd ult., when the Rev. H. W. Smith preached to large congregations. The morning anthem, "Ye shall dwell in the land" (Stainer), was admirably rendered by the choir, Miss S. J. Ward and Mr. Brown taking the solos. Miss Ward possesses a pleasing and sympathetic voice, and her singing cannot be too highly spoken of. "Ye that stand in the house of the Lord" (Spinney) was given in the evening, and was well sung. For some reason or other the church does not possess an organ, and the choir are to be congratulated on their effective singing under the circumstances. Mr. W. T. Brash presided at the instrument.

LEEDS.—The harvest thanksgiving services in connection with Woodhouse Moor Wesleyan Church were held on September 25th, when two appropriate sermons were preached—in the morning by the Rev. C. W. L. Christien, and the evening by the Rev. Herbert Hoole. The church was beautifully decorated with fruit and flowers, and the congregations were very large at both services. Mr. Charles Clarkson presided at the organ, and his voluntaries included the following items: Batiste's Andante in D major, "Hallelujah Chorus," Andante in F by Chipp, and "The March of the Israelites," all of which were rendered with great taste and ability. Special music was sung by the choir. In the morning Steward's Te Deum was given, but was rather unsteady in some parts, and spoilt by one male voice, which was pre-eminent throughout. Miss Pearson (soprano) and Miss Allan (contralto) sang the duet "O lovely peace" (*Judas*) with great taste and expression. Miss Allan recently obtained the first prize at the singing competition at Morecambe, and, rather strange to say, at the same competition last year one of the sopranos from this choir also won the first prize. At the evening service Woodward's Te Deum was rendered very carefully, but there was a noticeable fall in the pitch once or twice.

MALDON.—Under the auspices of Mr. O. D. Belsham an admirable organ recital was given at the Congregational Chapel on Wednesday evening, the 19th ult. Mr. W. C. Everett, A.R.C.M., of Lion Walk, Colchester, presided at the organ, and the instrumental pieces were interspersed with tenor and bass solos by Messrs. H. and G. Stubbs, of St. George's and H.M. private chapel, Windsor. The result was in every way a most charming and finished performance. The programme embraced choice selections, and was listened to with rapt attention by a large and appreciative audience. Mr. Everett's artistic skill is well known, and was never heard to greater advantage. Messrs. Stubbs also delighted the audience, the selections from *St. Paul* being especially appreciated. The delicacy and taste of the accompaniments must have been as gratifying to the singers as they were to the audience.

NEWCASTLE-ON-TYNE.—Mr. George Dodds, junr., a son of the well-known organist and director of the choir at Elswick Road Wesleyan Church, has just been appointed organist and choirmaster at the Church of St. Andrew, Corbridge-on-Tyne.

NORTHAMPTON.—At the recent annual Sunday-school Eisteddfod, in the school choir competition Mount Pleasant obtained first prize, College Street second, and Horsemarket third. In the chapel choir competition the Queen's Road Choir (conducted by Mr. J. Rogers) took first prize, and Mount Pleasant (conducted by Mr. F. Pentelow) second prize. Many other vocal and instrumental competitions took place, the Eisteddfod taking two evenings. Mr. Fountain Meen acted as adjudicator.

REIGATE.—On the 5th ult. the Congregational Church was crowded to excess to hear a performance of Gaul's *Ruth* in connection with the harvest thanksgiving services. The choruses were well rendered by the choir, under the able direction of Mr. F. J. Buckland. Miss A. Kirby, Mr. Buckland, and Mr. E. H. Holder took the solos very creditably. Mrs. Miller at the piano, and Mr. Handscomb on a small organ, accompanied throughout.

STANNINGLEY.—On the 8th ult. Miss Metcalfe, for voluntary services in connection with the choir of the Congregational Church, was presented with a beautiful workbox by the choirmaster.

TORQUAY.—On the 2nd ult. the friendly societies, after parading the town, attended service at Belgrave Congregational Church, when Dr. Jefferies gave a very practical and interesting address. A special musical service had been arranged, and a large and efficient choir was directed by Mr. W. Staddon, Miss F. Davey presiding at the organ. Several well-known hymns were sung with much vigour, and "Sing a song of praise" was given by the choir.

TROWBRIDGE.—Harvest thanksgiving services were held at the Tabernacle on Sunday, September 25th, when there were crowded congregations. At the morning service Smart's *Te Deum* was rendered by the choir, and the anthem was "Praise the Lord, O my soul" (Michael Watson). Special harvest hymns were sung, and the sermon was preached by the Rev. T. Mann (pastor). The special feature of the evening service was the rendering by the choir of selections from Haydn's *Creation*. Miss C. J. Allan gave a pleasing interpretation of the solo "With verdure clad the fields appear." Mr. E. Lord was heard to advantage in the recitative "In splendour bright is rising now the sun," and the choir sang the chorus "The heavens are telling the glory of God." The anthem was by Hall, "Praise the Lord, O Jerusalem." After the Benediction Stainer's beautiful "Sevenfold Amen" was sung, and the organist played "The Hallelujah Chorus" from *The Messiah* as a voluntary. The singing was of a very high order indeed, and

both Mr. Millington, the organist, Mr. Haden, the conductor, and the members of the choir are to be congratulated.

WINCHESTER.—On Sunday and Monday, the 16th and 17th ult., harvest thanksgiving services were held in the Congregational Church. On the Sunday special sermons were preached by the Rev. Seys Howell, of Southampton, to large congregations. In the morning the anthem was "I will sing" (Sullivan), and during the offertory Stainer's quartet "God so loved the world" was sung. The evening anthem consisted of the trio "On Thee each living soul awaits," and chorus "Achieved is the glorious work," from *The Creation*, and the offertory music was the quartet "To Thee, great God." At the close of the evening service a recital of sacred music, with organ and orchestra, was given most successfully by the choir and friends, Mr. Jerram ably presiding at the fine organ. The programme included the choruses "The heavens are telling" (Haydn) and "Glorious is Thy name" (Mozart), Cowen's "Light in darkness" (sung by Mr. Spicer), "O rest in the Lord" (by Miss King), organ solos, and the Cornelius March and Hill's Festival March for organ and orchestra.

WITHNELL.—On Sunday evening, September 25th, a very interesting musical service was given in the United Methodist Free Church. Four anthems and several vocal and organ solos were well rendered. Mr. J. Sankey presided at the organ.

Reviews.

Stand up, stand up, for Jesus. By E. Minshall. (NONCONFORMIST MUSICAL JOURNAL Office, 44, Fleet Street, E.C.)—This is No. 5 of the composer's series of "Popular Hymns set to Festival Music," and is written in much the same varied style as the previous numbers.

From Messrs. Novello & Co. we have received the following:—*Job*, an oratorio, by Dr. Hubert Parry; *The Birth of Song*, by R. F. Ellicott; *Gethsemane*, by C. Lee Williams; *The Lord's Prayer*, by Dr. J. F. Bridge; *Seed-time and Harvest*, by John E. West; *Arethusa*, by Alan Gray; *Harvest-tide*, by Hugh Blair.—The first four of the above works were performed for the first time at the recent Gloucester Festival with great acceptance to the audience. They were so fully described in the daily press at the time that we will content ourselves with saying that the two first mentioned will be found very useful for choral society work, and the other two are well adapted for church use—*Gethsemane* especially so. Mr. West has given us a very interesting cantata in *Seed-time and Harvest*, the solo work being very pleasing. Mr. Alan Gray's setting of Shelley's poem *Arethusa* is a short but clever work, and was performed at the recent Leeds Festival.

Choir-boy Training. By Dr. C. G. Martin.—This forms No. 39 of Novello's Primers, edited by Sir John Stainer, and contains excellent advice to those who have the arduous work of training boys for choir work. Many of the suggestions are equally suitable for choir-masters of mixed choirs. The exercises will be found very useful.

Three Songs. By Thomas Ely, Mus. Bac. (Stanley Lucas, Weber, & Co., 84, New Bond Street, W.)—The words are taken from "A Country Muse," by Norman R. Gale. The settings are short and effective, No. 2 being the best. Mr. Ely has distinct gifts as a song-writer, and we look forward to seeing more of his work.

The Sleep of Life. Cantata. By T. Mee Pattison. (Curwen & Co., Warwick Lane, E.C.)—Mr. Pattison has given us a very popular and taking cantata. It is free from serious difficulties, but it is melodious and pleasing. To Sunday-school choirs it will be very acceptable.

The Warrior Pilgrim. Song for Bass or Baritone. By Philip G. Scorey. (Weekes & Co. 4s.)—A good setting of words taken from "The Pilgrim's Progress."

The Place of Music in Public Worship. By H. C. Shuttleworth, M.A. (Elliot Stock, 62, Paternoster Row.)—This little volume contains the substance of some papers which originally appeared in *The Church Times*. As is well known, the popular rector of St. Nicholas, Cole Abbey, is decidedly broad in his views, and favours every movement to foster good music. These papers contain much instructive reading and useful information.

Three Christmas Carols. By Charles Darnton. (Wesleyan Methodist Sunday School Union, 2 and 3, Ludgate Circus Buildings, E.C. 14d.)—The words are by the Rev. P. W. Darnton, B.A. The music is simple, appropriate, and telling. "Hail the star!" will be very popular.

Musical Reminiscences. By Dr. Spark. (Simpkin, Marshall, & Co.)—This is a chatty and very readable volume. Some of the chapters appeared originally as newspaper articles, and are now reprinted by request. The reports of musical services in various churches and chapels in the Leeds district and the descriptions of some of the largest organs in the north are most interesting. The chapter on the Leeds Festival is curious reading. The genial author has certainly succeeded in producing a volume which abounds in good stories, lively incidents, and smart passages. He is not slow in expressing his own opinions in very plain language.

To Correspondents.

INQUIRER.—It is B flat certainly.

J. F.—It was published in 1837 or thereabouts, but it is now quite out of print.

W. S. D.—We cannot advise without seeing the specification.

VIVACE.—Schott & Co., Regent Street, will get it for you.

The following are thanked for their letters:—W. J. (Reading); F. W. (Chester); F. D. (York); R. L. (Southampton); A. N. (Salisbury); M. W. W. (Aberystwith); S. A. (Cromer).

Staccato Notes.

MR. MYLES BIRKET FOSTER will resign at Christmas his appointment as organist at the Foundling Chapel, in order to give more time to composition.

MR. PADEREWSKI has been obliged to give up his English tour owing to an attack of rheumatic fever.

DR. MACKENZIE will conduct three concerts at the Chicago Exhibition next year. It is probable that his new oratorio *Gethsemane* will be performed there.

It is proposed to establish a Union of Musical Graduates and Holders of Honorary Degrees in Music in Great Britain and Ireland. The aim is the recognition of the value and dignity of musical degrees.

PROFESSOR STANFORD is writing the music for Tennyson's new play *Beckett*.

THE Leeds Festival was a brilliant success. The chorus never sang better, and the orchestra was thoroughly efficient. The soloists (especially the leading ones) were in good voice. It was thought at one time that the comparative lack of novelties would tell against the festival.

THE Dowlais Choir will probably go to Chicago next year to compete in the International Eisteddfod. The first prize is £1000, and the second £500.

A NEW choral society of about one hundred voices is shortly to be formed, Mr. Henschel being conductor.

TENNYSON'S poem "Crossing the Bar," which Dr. Bridge set to music as the funeral anthem, has also been set to music by A. Cellier, Laurence Kellie, P. G. Scovey, and others.

MR. SIMS REEVES' terms for singing lessons at the Guildhall School of Music have been revised. Six guineas for twelve lessons of half an hour each is now his charge.

AN interesting article by Mr. Joseph Bennett, on "Some Musical Conductors," appeared in *The English Illustrated Magazine* for October.

ALBANI, when eight years old, could play any of Beethoven's sonatas at sight.

PATRICK GILMORE, the American bandmaster, is dead.

THE Worshipful Company of Musicians will found a scholarship at the Guildhall School of Music for granting free education in one subject to a pupil showing special talent.

SIR JOSEPH BARNBY has been entertained at the Hôtel Métropole by the professors of the Guildhall School of Music.

MR. H. C. BANISTER will deliver a lecture on "Music: how to Study, Understand, and Enjoy it," with illustrations on the pianoforte, on Monday evening, November 7th, at eight o'clock, in Whitefield's Tabernacle (Iron Hall), Tottenham Court Road. Admission free.

THE following are some of the prices obtained at the recent sale of Messrs. Hutchings & Romer's copyrights:—Bodington's "After," £216; Virginia Gabriel's "Cleansing Fires," £330; Henry Leslie's "Four Jolly Smiths," £261; Pentland's "John Peel," £92; Blumenthal's "Requital," £185; Hullah's "The Storm," £108, and "Three Fishers," £240.

AN unknown friend has given £3000 for a new organ for Peterborough Cathedral.

VERDI has entered on his eightieth year.

Accidentals.

MME. MODJESKA, the actress, is a bright woman who doesn't hesitate to play practical jokes in an innocent and justifiable way. She was recently a visitor at a mansion, and was asked for a brief recitation. But though she racked her brain nothing *apropos* recurred to her, and finally she begged to be let off with a short selection in her native tongue. The suggestion was applauded, and madame began. Although her listeners could not understand her words, her gestures and some thrilling tones held them enchained until the final syllable, when she was overwhelmed with plaudits.

As she was preparing to depart, her hostess asked her for the title of the selection she had given, and, much to her surprise, madame went into a small-sized paroxysm of laughter.

"I am sorry to deceive you," she said, smiling, "but my recitation hasn't any name. My memory failed so badly that, as a last resort, I recited the numbers from one to two hundred and thirty in Polish."